

Quarterly Herald about the Film Industry and Policies in Korea

Korean Film Observatory

Summer 2003

● No.09



2 A Review of the
First-half of 2003 for
the Korean film
industry

10 Animation Industry
Trends in 2003 and
Future Prospects



Korean Film Commission(KOFIC)

A Review of the First-half of 2003 for the Korean film industry

- This period saw a decrease in the number of films released, but an increase in average attendance per film

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Increase in the number of admissions and in the market share for Korean films

The number of people who went to see films continued to increase during the first-half of 2003. KOFIC has calculated that a total of 20,163,546 people bought tickets for films in the Seoul area, a 13.3% increase over the 17,803,551 recorded over the same period in 2002. Meanwhile, the market share for Korean films during this period was 47.2%, a 0.3% increase over the 46.9% achieved in 2002.

<Table I>
Ticket sales and market share during the first-half of 2003

	First-half of 2003				
	First run	Screenings	Ticket sales	Market share	Increase rate
Korean films (Including ticket sales from the previous months)	27	32 (1,003,706)	9,517,668	47.2%	14.1%
Foreign films (Including ticket sales from the previous months)	79	85 (1,337,749)	10,645,878	52.8%	12.5%
Total (Including ticket sales from the previous months)	106	118	20,163,546 (2,341,455)	100%	13.3%
Korean short films	10	11	801		

	First-half of 2002			
	First run	Screenings	Ticket sales	Market share
Korean films (Including ticket sales from the previous months)	38	43 (499,810)	8,343,067	46.9%
Foreign films (Including ticket sales from the previous months)	94	104	9,456,628 (915,641)	53.1%
Total (Including ticket sales from the previous months)	132	147	17,799,695	100% (1,415,451)
Korean short films	6	6	384	

* Short films were not included in the calculation of total ticket sales.

* The rate of increase was achieved by comparing this year's totals with the 2002 results.

* KOFIC calculated these provisional results based on the Seoul area.

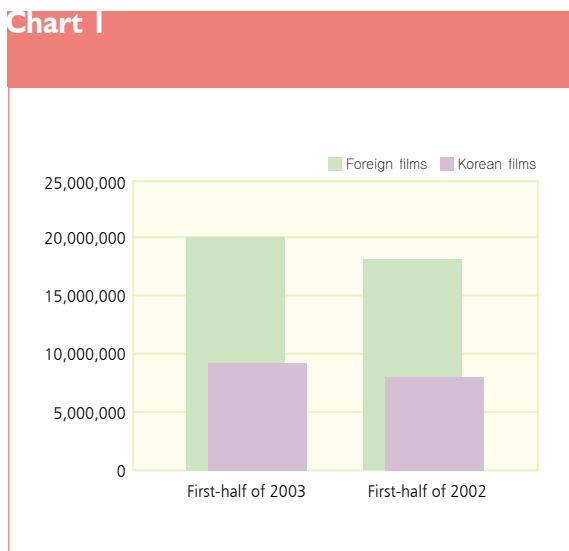


Memories of Murder



Wild Card

Chart 1



The most salient point in the film market during the first-half of 2003 was the increase in the average number of ticket sales for Korean films. A total of 17,822,091 people went to see the 106 films released during the first-half of 2003, with the 10 Korean short films as well as the films that were released prior to this period excluded

from this total, for an average of 168,133 people per film. More to the point, 8,513,962 people bought tickets for the 27 Korean films released during this period, for an average of 315,332 people per film. On the other hand, 9,308,129 people bought tickets to view the 79 foreign films released in the first-half of 2003, for an average of 117,824 per film. As such, a remarkable increase in the average number of viewers per Korean film has occurred when we take into consideration the fact that 17,745,685 people paid to see the 77 Korean films released in 2002, for an average of 230,463 people per film.

The decrease in the profitability of Korean films, which first reared its head in 2002, has led to a structural crisis within the Korean film industry. Given that the average production cost of a film in 2002 was 3.3 billion won, a total of 507,000 tickets would have to be sold in the Seoul area to reach the break-even point. However, if we include additional sales windows, the number of tickets needing to be sold in order to break

<Table>

Market share by country

Country	First-half of 2003				First-half of 2002			
	First run	Screening	Number of tickets sold	Market share	First run	Screening	Number of tickets sold	Market share
Korea	27	32 (8,513,962)	9,517,668	47.2%	38	43	8,343,067 (7,843,252)	46.9%
U.S.A	51	56	8,954,121 (7,619,114)	44.4%	69	75	8,844,332	49.7%
Direct Distribution	33	36	6,156,513 (5,673,533)	30.5%	38	43	4,907,040 (4,063,190)	27.6%
Import	18	20 (1,945,581)	2,797,608	13.9%	31	32	3,937,292 (3,936,578)	22.1%
China	2	2	852,210	4.2%	1	1	280,704	1.6%
France	8	9 (183,172)	185,914	0.9%	2	4	69,027 (4,800)	0.4%
Japan	6	6	293,834	1.5%	6	7	178,369 (172,019)	1.0%
Others	12	12	653,633	1.8%	16	17	84,196	0.5%
Total	106	117	20,163,546 (17,822,091)	100.0%	132	147	17,799,695 (16,384,244)	100.0%

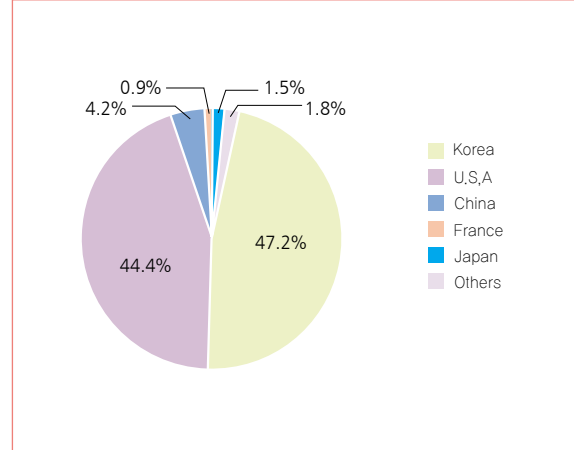
*() indicates the number of people who went to see newly released films in 2003 and does not include films released prior to this period.

even is lowered to 273,000. Thus, as the average number of viewers per Korean film was in excess of 300,000 during the first-half of 2003, the final box office revenues for the year 2003 can be expected to be positive, with the crisis mentioned above beginning to abate. In addition, the fact that the number of new film productions decreased as a result of the lack of investment may be regarded as one of the important reasons for the abovementioned results. Nevertheless, there are indications that this year's box office revenues will be very good.

Another phenomenon that has emerged during the first half of this year has been the larger market share enjoyed by Korean films compared to their American counterparts. While in the past, the market share for American films had always been larger than that of Korean films, averaging over 40%, this trend was reversed during the first-half of 2003. In fact, the market share for Korean films was 47.2%, for directly distributed U.S films 30.5%, and on the whole 44.4% for U.S films .

Chart 2

Market share by country for the first-half Of 2003



However, for Korean films' market share to be successfully stabilized in the long term, policies to support and promote the Korean film industry such as the screen quota system should continue to be implemented. In addition, the number of foreign films released rose as well, thus leading to increased diversification of the domestic film culture.

<Table>

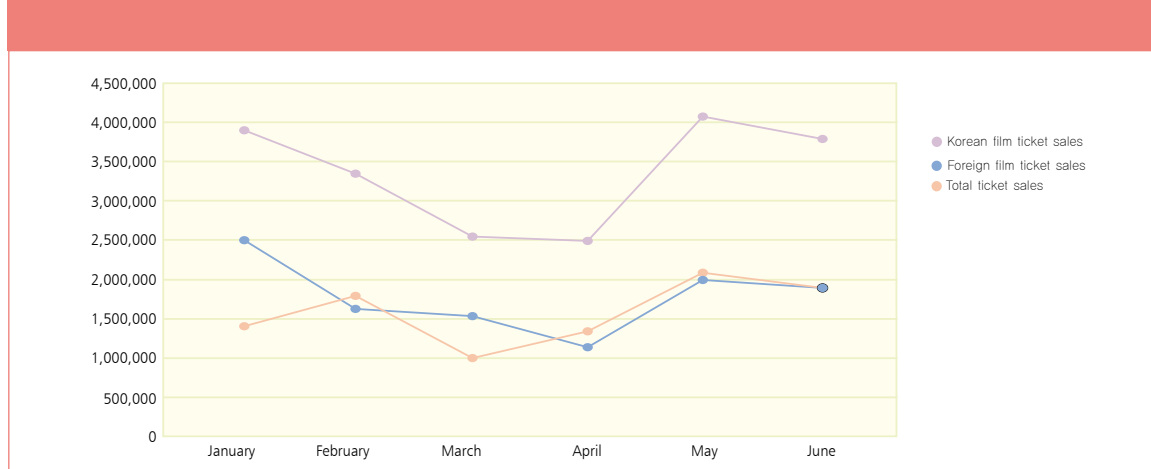
Number of ticket sales on a monthly basis

Section	January	February	March	April	May	June	Total
Korean films	1,409,265	1,784,546	1,005,311	1,344,052	2,089,941	1,884,553	9,517,668
Foreign films	2,493,785	1,574,577	1,524,635	1,132,121	2,031,974	1,888,786	10,645,878
Total	3,903,050	3,359,123	2,529,946	2,476,173	4,121,915	3,773,339	20,163,546

When broken down by month, the number of admissions was distributed in a fashion similar to the previous year. However, the total number of admissions

increased overall. Sales were similar until April, but then began to dispartate from May onwards.

Chart 3



Increase in the export of Korean films

Another sector that has shown promise is the export of Korean films. The provisional total revenues from film exports for the first half of 2003 was U.S. \$17,212,000, a 60% increase over the U.S. \$10,457,000 amassed over the same period last year. This amount is expected to rise when films that have a potential for export are factored into the total. Already, exports for the first-half of 2003 exceed the totals, U.S. \$14,352,089, for all of last year. The biggest contract to date with an overseas film company was the one signed for the rights to the film <Tube>, worth an estimated U.S. \$2,392,500. As international recognition of Korean films increases, the sale of the rights to films produced a few years ago in the form of videos, DVDs, or for use on cable TV, is also expected to increase and to become one of the bright spots for the film industry this year. As most major international film companies sign their contracts during the first-half of the year, it is hard to predict with any exactitude how much film exports will grow this year.

Korean film distributors' market share: the remarkable growth of CJ Entertainment

Cinema Service and CJ Entertainment have owned the local distribution scene since 2002. During the first half of this year as well, Cinema Service remained on top with regards to total market share. However, with regards to the distribution of Korean films, CJ Entertainment surpassed Cinema Service, which had ranked first since 2001, for the first time. The difference between the two distributors' market share is minute, 0.1% to be exact. As such, while Cinema Service distributed 11 films, garnering 35.2% of the total market share with such box office hits as, <My Teacher, Mr Kim>, <Oh! Happy Day> and <Wild Card>, CJ Entertainment distributed only 4 films, including <My tutor friend>, and <Memories of Murder>, which combined for an impressive 36.9% of the total market share. With regards to foreign films, Warner Brothers Korea, which distributed <Matrix Reloaded>, came in first with 22.4% of the total market share.

<Table>

Number of ticket sales and market share of distributors

Section	Distributors	Films	Ticket sales in Seoul	Market share
All Films	Cinema Service	15	4,433,857	22.0%
	CJ Entertainment	10	4,423,220	21.9%
	Warner Brothers Korea	6	2,379,914	11.8%
	Korea Pictures	4	1,858,836	9.2%
	Cheongeoram	6	1,406,129	7.0%
	Twentieth Century Fox Korea	10	1,122,299	5.6%
	Walt Disney	8	953,724	4.7%
	Showbox Inc.	4	953,500	4.7%
	UIP Korea	7	710,760	3.5%
	Columbia	11	638,700	3.2%
	Others	36	1,282,607	6.4%
	Total	117	20,163,546	100.0%



The Scent of Love



The Classic

A Review of the first-half of 2003 for the Korean film industry

Section	Distributors	Films	Ticket sales in Seoul	Market share
Korean Films	CJ Entertainment	4	3,513,620	36.9%
	Cinema Service	11	3,352,721	35.2%
	Cheongeoram	6	1,406,129	14.8%
	Showbox Inc.	3	929,700	9.8%
	A Line	2	73,011	0.8%
	Others	6	242,487	2.5%
	Total	32	95,157,668	100.00%

Foreign Films	Warner Brothers	6	2,379,914	22.4%
	Korea Pictures	3	1,820,936	17.1%
	Twentieth Century Fox Korea	10	1,122,299	10.5%
	Cinema Service	4	1,081,136	10.2%
	Walt Disney	8	953,724	9.0%
	CJ Entertainment	6	909,600	8.5%
	Others	48	2,378,269	22.3%
	Total	85	10,645,878	100.00%

*Includes the ticket sales and market share of films released prior to this period.

Present state of major box office films

Let us now take a look at the box office results for the first-half of 2003. With regards to total box office receipts <Memories of Murder> and <My tutor friend>

came in first and second, beating out such Hollywood blockbusters as <Matrix Reloaded> and <Lord of Rings: The Two Towers>.

<Table> Box office top 10					
Order	Film	First run	Distributor	Screens	Audience in 2003
1	Memories of Murder	2003-04-25	CJ Entertainment	54	1,851,500
2	My tutor friend	2003-02-07	CJ Entertainment	54	1,595,370
3	Matrix Reloaded	2003-05-23	Warner Brothers Korea	102	1,594,000
4	My teacher Mr Kim	2003-03-28	Cinema Service	60	854,100
5	Lord of the Rings: The Two Towers *	2002-12-19	Cinema Service	79	836,077
6	A Tale of Two Sisters	2003-06-13	Cheongeoram	52	832,100
7	Hero	2003-01-24	Korea Pictures	47	805,500
8	Chicago	2003-03-28	Korea Pictures	50	735,890
9	Catch me, If you can	2003-01-24	CJ Entertainment	44	715,150
10	X-Men II	2003-04-30	Twentieth Century Fox Korea	52	579,460

<Table> Top 10 Korean Films					
Order	Film	First run	Distributor	Screen	Audience in 2003
1	Memories of Murder	2003-04-25	CJ Entertainment	54	1,851,500
2	My tutor friend	2003-02-07	CJ Entertainment	54	1,595,370
3	My teacher Mr Kim	2003-03-28	Cinema Service	60	854,100
4	A Tale of Two Sisters	2003-06-13	Cheongeoram	52	832,100
5	Wild Card	2003-05-16	Cinema Service	47	541,500
6	Sex Is Zero	2002-12-13	Showbox Inc.	41	536,050
7	The Classic	2003-01-30	Cinema Service	49	533,950
8	Conduct Zero*	2002-12-27	Cheongeoram	29	436,671
9	Double Agent	2003-01-24	Showbox Inc.	53	364,100
10	Oh! Happy Day	2003-04-18	Cinema Service	47	289,650

<Table>

Top 10 Foreign Films

Order	Film	First run	Distributor	Screen	Audience in 2003
1	Matrix Reloaded	2003-05-23	Warner Brothers Korea	102	1,594,000
2	Lord of the Rings: The Two Towers *	2002-12-19	Cinema Service	79	836,077
3	Hero	2003-01-24	Korea Pictures	47	805,500
4	Chicago	2003-03-28	Korea Pictures	50	735,890
5	Catch me if you can	2003-01-24	CJ Entertainment	44	715,150
6	X-men II	2003-04-30	Twentieth Century Fox Korea	52	579,460
7	Finding Nemo	2003-06-05	Walt Disney Company Korea	43	491,300
8	Harry Potter And The Chamber Of Secrets *	2002-12-13	Warner Brothers Korea	89	320,084
9	Gangs of New York	2003-02-28	Korea Pictures	43	279,546
10	How to Lose a Guy in 10 days	2003-05-08	UIP Korea	27	273,034

* Indicates films released prior to this period.

Of special note is the positive response to the film, <Memories of Murder> from critics and moviegoers alike. Most box office films during the first-half of 2003, such as, <Memories of Murder>, <My tutor friend>, <My Teacher Mr Kim>, and <A Tale of Two Sisters>, followed a trend that has emerged within the industry over the last few years. These films dealt with real human emotions while at the same time staying true to their particular genre. This can be contrasted with other films, which relied on action and breathtaking scenes to provide a feast for the senses, but failed to form a connection with the audience. As such, dramas, as well as other genres capable of reaching audiences, had more appeal than films that simply provided visual entertainment.

Unfortunately, the Korean film industry still faces some serious problems. Among these problems, the lack of artistic, low budget, and independent short films produced and screened stands out as an issue requiring

urgent attention. Despite critical acclaim, only 30,000 people went to see <Jealousy Is My Middle Name>, <Save the Green Planet>, <Oseam>, and <Season in the Sun>, thus exhibiting the problems associated with the task of achieving a diversified film culture. To increase the distribution of such films, KOFIC has initiated a program designed to establish ten more artistic theaters in 2003, thus bringing the national total to twelve. However, in order to achieve true cultural diversity, ways should be found to incite filmgoers to expand the spectrum of films they view. As such, the Korean film industry should use some of its box office revenues to promote the making of diverse films and establish this industry as one of the major cultural industries. In addition, there is a need to continuously introduce new film styles and to increase the choices available to consumers. Moreover, there is a need to come to an agreement on the future direction of the Korean film industry, and on how to achieve a diverse film culture



My tutor friend



My teacher Mr Kim

A Review of the first-half of 2003 for the Korean film industry

<Table>

Summary of the Korean films released

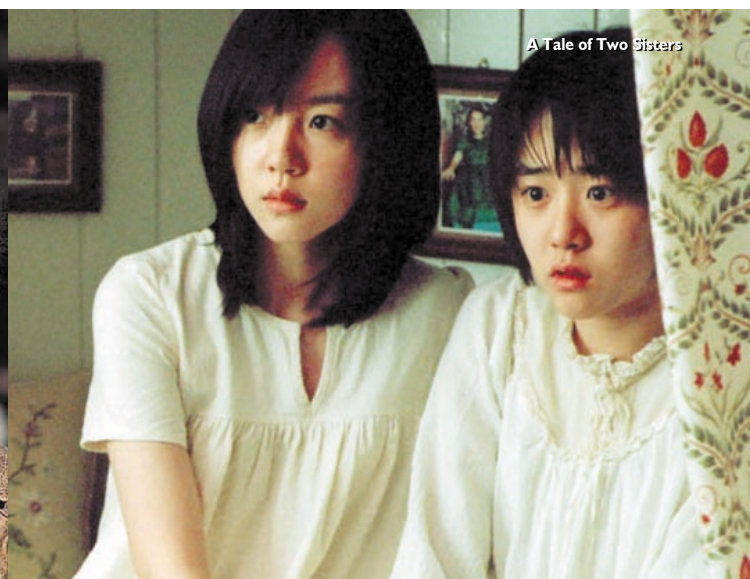
[Feature Films]

Number	Film	Director First run	Start of company	Production	Distributor	Rating	No of Screens	Ticket sales in 2003
Previously released 1	Jail Breakers	KIM Sang-jin	2002-11-22	Director's Home	Cinema Service	Over 15	71	18,689
Previously released 2	Too Young to Die	PARK Jin-pyo	2002-12-06	May Films	Cheongeoram	Over 18	16	508
Previously released 3	Sex Is Zero	YOONJe-gyon	2002-12-13	Filmz Corp.	Showbox Inc.	Over18	41	536,050
Previously released 4	Conduct Zero	CHO Keun-sik	2002-12-27	KM Culture	Cheongeoram	Over15	29	436,671
Previously released 5	H	LEE Jong-hyeok	2002-12-27	B.O.M. Film Production Co.,Ltd	A LINE	Over15	11	11,788
1	Madeleine	PARK Kwang-choon	2003-01-10	Free Cinema	Cinema Service	Over15	29	146,482
2	Double Agent	KIM Hyun- jeong	2003-01-24	Koo & Film Inc.	Showbox Inc.	Over15	53	364,100
3	The Classic	KWAK Jae-yong	2003-01-30	Egg Film	Cinema Service	Over 12	49	533,950
4	My tutor friend	KIM Kyong- hyeong	2003-02-07	Korea Entertainment	CJ Entertainment	Over12	54	1,595,370
5	Blue		2003-02-07	KangleGyu Film	A LINE	Over 15	40	61,223
6	The Scent of Love	LEE Jeong-wook	2003-02-28	Taewon Entertainment	Cinema Service	General admission	42	279,500
7	Show Show Show	KIM Jeong-ho	2003-02-28	Doremi Pictures	Aura Entertainment	Over15	31	37,900 18 12 15 12
8	The first amendment	SONG Kyung-shik	2003-03-14	Hanmac Films	Cinema Service	Over 18	40	68,130
9	Teacher Kim Bong-du	JANG Kyu-sung	2003-03-28	Fun & Happiness	Cinema Service	Over 12	60	854,100
10	The Garden of Heaven	LEE Dong-hyun	2003-04-04	Dusun Dream Pictures	Showbox Inc.	General admission	28	29,550
11	Save the Green Planet	JANG Joon-hwan	2003-04-04	Sidus Corporation	CJ Entertainment	Over18	27	34,900
12	A Little Monk	JU Kyung-jung	2003-04-11	Spectrum Film Korea	Cheongeoram	General admission	27	101,750
13	Oh! Happy Day	YOON Hak-yul	2003-04-18	HwangKiSung Films	Cinema Service	Over12	47	289,650
14	Jealousy is My Middle Name	PARK Chan-ok	2003-04-18	Cheongnyeon Film	CJ Entertainment	Over15	24	31,850
15	Memories of Murder	BONG Jun-ho	2003-04-25	Sidus Corporation	CJ Entertainment	Over15	54	1,851,500
16	Season in	LEE Min-yong the Sun	2003-04-25	MP Entertainment	Aura Entertainment	General admission	30	33,450
17	Mr. Butterfly	KIM Hyun-seong	2003-04-30	Taewon Entertainment	Cinema Service	Over15	41	170,920
18	The Star	JANG Hyung-ik	2003-05-01	Star Fruit	Cheongeoram	Over12	18	15,200
19	Oseam	SUNG Baek-yeop	2003-05-01	Mago 21	Sinabro Entertainment	General admission	15	25,574
20	Wild Card	KIM Yoo-jin	2003-05-16	Cine Film	Cinema Service	Over18	47	541,500
21	A letter from Mars	KIM Jung-kwon	2003-05-16	Dito Entertainment	Cheongeoram	Over12	21	19,900
22	Arirang	LEE Du-yong	2003-05-30	Siori Entertainment	Movies & Entertainment	General admission	10	1,054

23	Tube	BAEK Wun-hak	2003-06-05	Mir Film	Tube Entertainment	Over15	30	122,769
24	A Tale of Two Sisters	KIM Jee-woon	2003-06-13	B.O.M. Film Production / Masulpiri	Cheongeorram	Over12	52	832,100
25	Reversal of fortune	PARK Yong-woon	2003-06-13	AI Cinema / Well Made Film	Cinema Service	Over15		186,800
26	Crazy first love	OH Jong-rok	2003-06-27	Popcorn Film	Cinema Service	Over12	70	263,000
27	Sweet sex & Love	BONG Man-dae	2003-06-27	Kwaehaek Shidae	Korea Pictures	Over18	90	37,900

[Short Films]						
Number	Film	Start of First run	Distributor	Rating	No of Screens	Ticket sales
Previously Released 1	Two films including the film, Merry Me (short films)	2002-12-26	Mirovision, Inc.	Over 15	1	40
1	One film, A Journey to the Earth(short film)	2003-01-10	Mirovision, Inc.	Over 15	1	58
2	One film Thermals	2003-01-24	Mirovision, Inc.	Over 15	1	63
3	Two films, includingNewsdesk	2003-02-07	Mirovision, Inc.	Over 18	1	47
4	Pungjang/Her Story	2003-02-21	Mirovision, Inc.	Over 15	1	54
5	Three films including the Thirst/Shiam, HardRomance	2003-03-07	Indistory	Over 15	1	224
6	One film Cage /Distribution Period	2003-03-21	Indistory	Over 15	1	54
7	2001 Imagine/La	2003-04-04	Mirovision, Inc.	Over 15	1	106
8	M(other), Beautiful May	2003-04-18	Indistory	Over 15	1	86
9	Sunset/Superman in early summer	2003-05-16	Indistory	All	1	63
10	A Song of my Father /Mr. Lee, the Barber	2003-05-30	Indistory	Over 15	1	6

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Animation Industry Trends in 2003 and Future Prospects

Summer 2003 : While Korean films now make up 50% of the market share, the animation industry is in the doldrums

The Korean film industry, which grabbed almost 50% of the market share during the first half of this year, exhibited some growth over the previous year's results and has displayed much promise. Looking at such films as, <My tutor friend>, <Memories of Murder>, and <A Tale of Two Sisters>, which went head to head with Hollywood blockbusters and came out on top, it becomes apparent that there is an increased amount of diversification within the industry. Unfortunately, the same cannot be said for the Korean animation industry, which only released one film, <Oseam> during the first-half of 2003.

The number of people who went to see animation films in the Seoul area was 25,000, while nationwide, the number amounted to less than 100,000. Other yardsticks can be used to measure the dire state of the animation industry. <Oseam>, which cost 1.25 billion won to produce, came and went without making much noise. This situation helps explain why theaters engage in the practice of screening animation films during the day and feature films at night and why in most cases they serve as nothing more than replacement films, as was the case in the past. Regrettably, this situation is not a new one for the Korean animation industry. Back when the domestic animation industry used outsourcing contracts, feature animation films were produced during the down season and screened in the Mujigae Theater of Children Culture and Arts Center,

regional cultural centers, and in the theaters that played previously released films. These films targeted elementary and middle school students who had more free time during the summer vacation. This was the basic pattern of the domestic animation industry.

As the distribution and screening environments began to change, the Korean animation industry began to search for appropriate measures to further develop the industry, which led to the production of a variety of classic films such as <Blue Seagull > and <Armageddon> as well as more recent films such as <My Beautiful Girl, Mari>, <Oseam>, and <Wonderful Days>. Despite these efforts to develop the animation industry, Korean animation films have achieved neither critical nor popular acclaim. Expressions used by cinemagoers to describe Korean films in the past, such as, Korean films are not fun, or you don't get your money's worth, are still commonly used when referring to the domestic animation industry.

Although the film <My Beautiful Girl, Mari>, won the grand prix for feature films at the Annecy International Animation Film Festival last year, its failure at the box office and the critics' ravishing of the film for the narration's lack of artistic quality have served to make it an exception for the troubled animation industry rather than its future model. Mago 21, which began operations as a specialized animation film producer, made efforts to produce <Oseam>, but these also resulted in the kind of failure that has been more the norm than the exception where the Korean animation film industry is concerned since the 1990s.



Oseam



Elysium

<Table I>
The first run of domestic animation films (since 1990)

Year	Film	Producer	Ticket sales	Remarks
1990	Samtos and Ttaengi ttori	Seoul Donghwa	664	
	The legendary Strong Man, Kimerang	Joyang	1,158	
	Robot Taekwon V 90	Seoul Donghwa	5,399	
	Star Jjangga Majinggeo V, Super Betaman	Hyundae Donghwa	2,753	
	The Adventures of Roti	Lotte	1,994	
1991	Ttori's Adventures	Seoul Donghwa	3,175	Produced in 1988
1992	The return of Wooroymae	KimCheongKi Production	14,408	Live action animated film
1993	The Gag Commando Robots, Twins	B.U.M	4,848	
1994	Super Child	Eom Production	295	
1995	Red Hawk	Daewon C&A	5,609	
1996	Hungry Best 5	Young Production	39,769	This film was previously released in 1995
	The return of Hong Kil-dong	Dolkkot Company	204,240	This film was previously released in 1995
	Armageddon	Armageddon Production Committee	67,513	
	The Queen, Esther	Dongbo Hunghaeng	561	
	Baby Dinosaur, Dooly	Doolynara	125,000	Nationwide totals
1997	Nanjung Diary	Hankil Production	1,831	
	Lim Kkok-Jeong	Stobell Animation	10,984	
1998	Jesus Christ	Hahnshin Corporation	21,051	
	Ttotto and His Ghost Friends	Plus One Animation	3,534	
1999	Ulysses	Hahnshin Corporation	472	This film was previously released in 1998
	Cheolin Sacheonwang	B29 Enterprise	9,315	
	The Love Story of Choon Hyang	Toon-Us-In ANIMATIONS	985	
2000	Gundress	Dong-A Entertainment	9,100	
2001	The King	Tooni Park	7,365	Released in two theaters
	Turtle Hero	Hahnshin Corporation	7,516	Released in seven theaters
	Run=Dim	Digital Dream Studio	22,600	Released in eighteen theaters
2002	My Beautiful Girl, Mari	Siz Entertainment	54,404	Released in nineteen theaters
	Frogerts	Ein Communications	1	Released in one theater
2003	Oseam	Mago 21	25,574	In the process of being re-released
	Wonderful Days	Tin House	-	In current release
Total	31		854,869 (Except for <Wonderful Days>)	

*The number of ticket sales was based on sales in Seoul
Source : Statistics compiled by KOFIC, and Korean Cinema

Causes of the failure in the box office results of domestic animation films

Looking at <Table 1>, we see that all of the feature animation films released since the 1990s have been box office flops. Moreover, only a limited number of animation films have been produced, about half the number of feature films in one year, during this period. The average number of ticket sales in the Seoul area for the 30 animation films released during this period, with the exception of <Wonderful Days>, which has just been released, was 28,495.

With regards to market share, domestic animation films should be included in the same category as artistic, low budget, and independent films, all of which are regarded as unpopular genres. Meanwhile, animation films that were produced for release in theaters, but wound up going straight to video because of distribution difficulties, are not included in the above table. Be that as it may, under the current circumstances, with only an extremely limited numbers of films produced a year (on average three) and poor results at the box office, success will be very hard to come by for the animation industry.

<Table 2>
Domestic and imported animation films released in 2002

(Unit: people, %)

Film	County	Importer/producer	Ticket sales	Market share
My Beautiful Girl, Mari	Korea	Siz Entertainment	54,404	0.13
Mutant Alien	U.S.A	Film Bank	3,500	0.01
Ghost in the Shell	Japan	Daewon C&A Holdings	12,609	0.03
Return to Neverland	U.S.A	Walt Disney	2,172	0.01
Spheriks	Swiss	Filin	230	0.001
Jimmy Neutron: Boy Genius	U.S.A	UIP	15,770	0.04
Sprited Away	Japan	Daewon C&A Holdings	936,250	2.3
Frogerets	Korea	Ein Communications	1	0
Spirit	U.S.A	CJ Entertainment	101,730	0.24
Lilo & Stitch	U.S.A	Walt Disney	123,348	0.3
Help! I'm a fish	Denmark	Sinabro Entertainment	23,511	0.05
Ice Age	U.S.A	Twentieth Fox Korea	336,843	0.82
The Power Puff Girls	U.S.A	Warner Brothers	6,100	0.01
Total			1,616,468	

* The market share is considered to be the ratio of people who went to see animation films to total ticket sales for feature and animation films



Ghost in the Shell



Finding Nemo

Regrettably, this phenomenon is not limited solely to the domestic animation industry. Overall, the animation industry as a whole has not been able to make any serious inroads into Korea. <Table 2>, which exhibits the numbers for the animation films released in Korea, takes a closer look at this situation.

As can be seen in <Table 2>, when the results for <Spirited Away>, produced by Studio Ghibli, are excluded, a mere 680,218 tickets were sold for the 12 animation films released in 2002, for an average of 56,684 people per film. This number is nearly twice that of the number of people who went to see Korean animation films. Nevertheless, when compared to feature films, these are miserable results. There are many reasons for the poor showing of animation films in the domestic film market:

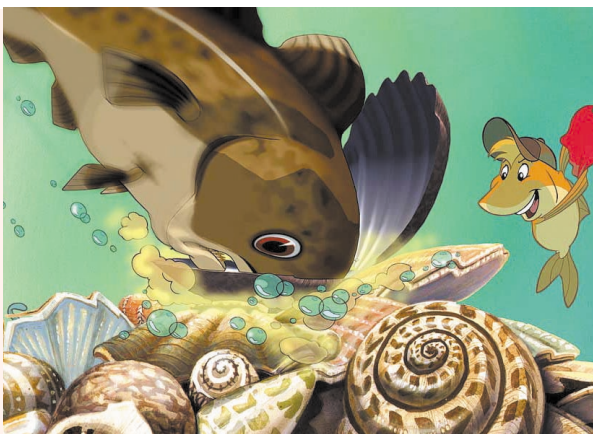
First, as the majority of those viewing animation films are children, it becomes very difficult to release animation films outside of the summer and winter vacation periods. While this should not be seen as only applying to the Korean case, there can be no doubt that the domestic animation industry's potential is severely limited by its inability to distribute films outside of specific periods.

Second, animation producers find it difficult to form a plan to attract adults to see their films. Even though the animation films in question have already been produced, it is very difficult to induce potential adult

filmgoers to see them. For their part, the Japanese animation industry has developed OVA (Original Video Animation) to attract adults. The OVA strategy was adopted for the following reasons: production costs are lowered as a result of the decrease in the production period, investments can be quickly recouped, and the risks of failure at the box office (as it is a sellers market) are minimal. In the case of Korea, while OVA was first introduced at the end of the 1990s in the film, <Nudl Nude>, it has not been used successfully since then.

Third, the variety of windows available to the animation genre can serve as a plus as well as a minus; a point well illustrated by the Japanese case. In Japan, a country that is regarded as being fond of cartoons and animation, a mere 14% of the population went to see more than one animation film a year. While the distribution of feature films is focused on theaters as the primary source of revenues, animation film revenues come from theaters, broadcasters, and OVA. Thus animation companies have had to develop different methods of production, marketing, and distribution systems to meet the standards of the various windows.

Some have pointed out that animation films are disadvantaged by the fact that tickets are sold for the same price, 7,000 won, as the cost of admission to a feature film. In fact, the poor state of the domestic animation industry has been proven once again by the producers of <Oseam>'s decision to reduce the cost of



Help! I'm a fish



Lilo & Stitch

tickets during its re-release.

Moreover, due to the development of on-line animation, which has taken the form of web animation, the traditional concept of the animation media industry has begun to crumble. As such, OSMU (One Source Multi Use) strategy, which has emerged as the new standard within the animation industry, has been used to develop successful animation films, such as, the <Jollaman>, <Mashimaro>, and <Woobiboy> series. Moreover, the makers of these series have enjoyed extra windfalls from the sale of characters and related merchandise. Such animation series have led to the collapse of the traditional concept of viewing culture; that is, that one must pay a 7,000 won entrance fee to see an animation film.

Furthermore, the animation industry has been hit even harder by the piracy phenomenon than the mainstream film industry. A perfect example of this can be found in the case of Japanese animation. During the period in which the import of animation films from Japan into Korea was prohibited, people came to rely on pirated copies to satisfy their desire for such films. As a result, most people have come to see piracy as an acceptable type of viewing culture, and to take it for granted that every new animation film released will eventually be pirated.

The fourth reason is closely related to the abovementioned. Although broadcasters, which serve as the biggest outlet for the animation industry, do air a

significant number of animation programs, most of these programs are aired during timeslots that are inconvenient for teenagers and adults. This means that most viewers are deprived of the chance to see animation programs. This is most unfortunate given the fact that such programs are widely recognized as the most popular and common method of promoting animation. The lack of animation programs aired during primetime has had as negative an impact on the animation film industry as the unorthodox screening methods employed by theater owners who screen animation films during the daytime, but play feature films in the afternoons and evenings. As such, <Oseam>'s subjugation to this unorthodox method of screening was more the norm than an exception. Unfortunately, this practice has emerged as one of the biggest hurdles placed before animation, low budget, and artistic films, most of which wind up flopping at the box office as a result.

Fifth, broadcasters' methods of scheduling animation programs have had a negative effect on the production of new animation films. The broadcasters' habit of airing the same animation films over and over has been the main culprit in this regard. As seen in <Table 4>, on average 40% of the animation aired by broadcasters have been reruns, and in some extreme cases this number has risen as high as 70%. The present compulsory broadcasting regulations address solely the issue of the percentage of domestic animation that



Ice Age



My Beautiful Girl, Mari

must be aired, but do not impose any restrictions on the number of times a certain film can be aired, and as such, offer little reason for broadcasters to seek to purchase new animation films. In essence, broadcasters' practice of re-airing the same animation programs over and over has negatively impacted the production of new animation films. If allowed to continue, this practice will lead to the further deterioration of the domestic animation industry. As such, the animation industry's

demands that changes be brought about are quite understandable. The domestic animation industry has demanded that changes be made to the compulsory broadcasting regulations in a manner that addresses the issue of how many animation programs should be played; as well as the broadcasters' practice of rerunning existing animation programs, while also helping to promote the creation of new domestic animation programs.

<Table 3>
Status of Korean animation programs aired by broadcasters

(Unit: minutes)

		KBS1 and KBS 2		MBC		SBS	
		Total air time	Total air time of Korean animation programs	Total air time	Total air time of Korean animation programs	Total air time	Total air time of Korean animation programs
2002.1 ~2002.12 (Total 52weeks)	January	1,340	760	1,370	1,110	1,480	705
	February	1,250	710	450	270	1,085	410
	March	1,150	590	480	240	1,020	445
	April	1,035	475	480	240	940	365
	May	1,245	575	510	240	1,285	420
	June	850	230	150	60	435	135
	July	1,425	605	570	300	1,515	615
	August	1,285	485	720	450	1,580	755
	September	1,395	555	540	330	950	350
	October	1,535	655	390	180	970	355
	November	1,235	555	450	240	1,015	390
	December	1,470	550	480	210	1,100	450
	Total	15,215	6,745	6,590	3,870	13,375	5,395
	Average air time per week	293	130	127	74	257	104
	Ratio	44.4%		58.3%		40.5%	

[Sources: Results of the monitoring of broadcasters carried out by the Korea Animation Producer Association]

<Table 2>
Korean animation programs aired by broadcasting companies

(unit: minutes, %)

Section	Average air time per week			The ratio of new animation programs to existing ones		The ratio of Korean animation films to the total air time for all animation programs	
	Total films	New Korean films	Rerun of existing films	New Korean films	New Korean films	Korean animation programs	New animation programs
KBS (1,2)	293	58	72	55.2%	44.3%	44.3%	24.4%
MBC	127	53	21	28.7%	71.3%	58.7%	16.8%
SBS	257	45	59	56.3%	43.7%	40.3%	22.7%

Finally, as a result of the introduction of OEM (Original Equipment Manufacturing) production methods at the end of the 1990's, which has led to the transfer of animation programs to Southeast Asia, the Korean animation industry has been forced to seek for ways of producing its own animation films; thus providing an opportunity for the industry to reinvent itself.

Another interesting development within the animation industry has been the formation of several investment associations since the beginning of the 2000s. Disappointingly, although many projects aimed at achieving changes in the planning and production of animation films were launched; few of these have resulted in the actual production of animation films. This has mainly been the result of investment associations and individual investors' reluctance to invest in the production of animation films given the risks attached and the lack of any successes to date.

Even in cases where an animation film received support in the form of investments, difficulties still arose as a result of producers' inability to raise the additional costs incurred as a result of the increase in the production period. This has led many animation producers to opt for a lower quality production process in order to decrease production costs rather than striving to improve the quality of the film. Included in the production process are such things as the material infrastructure and the human resources necessary to produce animations.

The fact that it took 7 years to take <Wonderful Days> from the planning stage to its actual release in theaters may be seen by some as an indication that all means possible were used to improve the quality of the film. However, in reality, the length of the production process was mostly dictated by the difficulties faced by the producers in procuring the necessary investments and in managing the material infrastructure and human resources. This is the reality for most animation films. In fact, the producers of <Wonderful Days> were rather well off because they eventually managed to secure a

budget of 12 billion won. In conclusion, it remains as yet unclear whether investments in the animation industry will increase in the future.

Alternative measures to activate the domestic animation industry

Let us now take a look back at one of the darker eras of the history of Korean films, an era in which ticket sales dropped dramatically as a result of a decrease in the number of films produced at the end of the 1980s; which in turn led to a significant decrease in the satisfaction level of filmgoers. The same phenomenon has occurred at one time or another in all other cultural industries. When KOFIC launched its first term in 1999, one of the suggestions made to invigorate the domestic animation industry was to increase the number of films produced. Although the film <Wonderful Days> broke the all-time record for domestic animation films within its first week of release, it is as yet unclear whether or not it will serve to invigorate the sagging animation industry. To truly be considered to be a success, this movie should be perceived by moviegoers as a marked departure from previous animation films. Moreover, despite the possibility of turning a profit from other sources, this movie must sell at least 1 million tickets at the box-office to break even.

With regards to the promotion of the animation industry, the most urgent task is to increase the number of animation films produced. As mentioned earlier, improvement in the quality of animation films will be hard to come by if only 3 films are produced a year. Fortunately, more films are expected to be released during the second-half of 2003 than in previous years. This should come as good news for the disheartened animation industry. In addition, there are currently some 50 projects to promote the animation industry in the works, including the support programs for those engaged in the animation industry operated by KOFIC and the Korea Culture & Contents Agency. If TV animation series are included, the number of such

support projects mushrooms to 200. This demonstrates the Korean animation industry's desire to move away from the OEM system of the past and change its planning and producing system.

Some have argued that the negative ramifications of these support programs should not be overlooked.

While most producers who applied for support for their pilot films, which are connected with the pre-production process, did so with the aim of getting their films into theaters, there are some unscrupulous individuals who used this as a means of getting their hands on funds.

<Table 5>
The number of animation films produced in Korea

(Unit: number, () indicates the number of producers who replied to the survey)

Year	Number of productions	OEM	Number of films re-produced using OEM	Total
2000	85(55)	89(46)	6(5)	180(106)
2001	116(63)	102(57)	14(8)	232(128)
First-half of 2002	195(106)	126(66)	15(9)	336(181)

Data sources: Statistics on the state of the Korean animation industry collected by the Ministry of Culture and Tourism, June 2003

<Table 6>
Compilation of animation films currently at the planning or production stage or already released in theaters July, 2003

	Film	Producer		Film	Producer
1	Dongdong	Doolinara	26	Ark (completed production)	Digital Dream Studio
2	Frogerts		27	Princess Bari	Bari Production Committee
3	Audition	Lasco Entertainment	28	Nambeol	Cream Entertainment
4	Mattheo	Blue Line	29	Story of Shoe	Wellpig
5	Daehyung	Baegku Donghwa	30	Tzu	Digital Conan
6	Malawi, the Fire Nation (provisional title)	Sunmin Image Pictures	31	Oseam (released, now in the process of being re-released)	Mago21
7	Arasola(provisional title)	Shijak Imagination	32	Story of Gumsuki	Lens Land
8	Raibon	S.U.M Entermedia	33	The Squishees	Luk Film
9	Queen, Shimcheong	A Com.	34	Plastic Flower	Liquid Brain Studio
10	Odette and Butte (provisional title)	D.R. Movie	35	Project M'	
11	Mangchi, The Hammerboy (in the process of being released)	CharacterPlan	36	Shiwara	Mega Contents
12	Magic Flute		37	The turtle Hero	Animal
13	Treasure Ship (provisional title)	Uni Donghwa	38	Jiokdo	Animation Museum
14	Egg-Cola	Independence	39	Haechi	
15	Higher rings (provisional title)	Janggang Mania	40	Dankun	
16	Mongtown	Jungang Movie Entertainment	41	Zarafah	TooniPark
17	Wonderful Days (released)	Tin House	42	Don Quixote	
18	Turandot	Hahnshin Corporation	43	Empire of the waters	Joom Animation
19	Genghis Khan		44	Samson and Delilah	
20	The Rain Children		45	Beautiful Journey, Donggang Children	Carma Entertainment
21	Mother Teresa		46	Great Emperor	Toto Entertainment
22	Release	Digital BONG Studio	47	The Great War	NDE
23	Aachi & Ssipak	J-Team	48	Elysium (in the process of being released)	Big Film
24	Princess Nakrang	Sunwoo Entertainment	49	Bebe's Mug Travel	RG Animation
25	Taekwon Family	Ocon			

Source: Korea Animation Producers Association, KOFIC

Despite the potential risks attached, the animation industry has strived to diversify itself and to go from producing low budget animation films costing 1 billion won, to producing big budget animation films in the 10 billion won range. However, the animation industry has yet to find any solutions to its present doldrums. Most of these problems can be traced back to the realities of the animation industry, such as, the undeveloped nature of the domestic market, the weakness of the distribution and screening environment, and the lack of specialized human resources. Unfortunately, due to these very reasons,

many of the films seen in <Table 6> will not be released in theaters.

As mentioned earlier, the primary task in promoting the animation industry is to increase the number of films produced to 5-10 a year. Even in such countries as the U.S.A and Japan, which are considered to be animation strongholds, the number of animation films released in theaters only averages 20-40 films a year; a measly drop in the bucket when compared with the number of feature films released a year. As seen in <Table 7>, Japan has the highest share of the animation film market, making up 2.33% of the world's totals.

<Table 7>

Individual countries share of the animation film market in 2002

Countries	Korea	Japan	U.S.A	Swiss	Denmark
Market share	0.13%	2.33%	1.42%	0.001%	0.05%

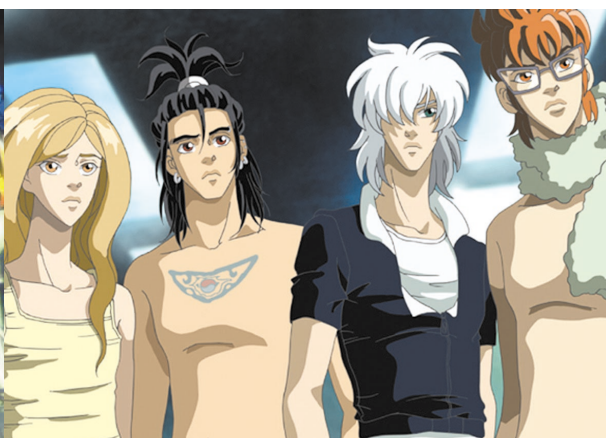
<Table 7> clearly indicates that, despite differences in the existing conditions and environment, the market share of Korean animation films is not very different from that of other countries. As such, it is necessary to factor in the actual reality of the animation market before making any predictions concerning the Korean animation industry.

The government and support organizations should

help increase the number of support programs designed to facilitate the production of animation films in a way that addresses the realities of the industry. Support programs for pilot films can contribute to the development of new animation producers, who may have the ability to plan films but lack the ability to produce such films on their own. However, as mentioned earlier, the possibility is always



Wonderful days



Audition

there that these pilot films may never move beyond the production stage. The solution to this problem is to increase the size of the support provided and to increase the average number of films produced and released. In addition, there is a need to diversify the methods of support to include the provision of the necessary technical infrastructure as well as to provide support in the form of investments.

Moreover the distribution system must also be changed. While the wide release method adopted by film producers is advantageous for box office films, given the present distribution structure, in the case of less popular genres such as low budget and art house films, the current method of screening such films, by playing them in the morning and then screening feature films in the afternoons and evenings and the rapid yanking of such films from the screen at the first sign of trouble make the wide release method hardly applicable for such genres. Recently released films such as <My Beautiful Girl, Mari> and <Oseam> have adopted the wide release method in an attempt to compete with feature films. However, these films dropped off the radar screen one week after their release. Even in the case of <Wonderful Days>, which

enjoyed better distribution conditions, the movie was yanked from a majority of theaters in its second week of release.

The animation industry is not expected to profit from the fact that multiplexes can now be found nationwide and that the number of theaters is on the rise. The reason for this phenomenon should not be understood as being the result of the backwardness of the animation industry. Rather it should be seen as being the result of multiplex owners' refusal to admit children without their parents. This practice is even more pronounced in rural areas than in urban ones.

Therefore, the platform method, in which a long-term screening system based on the release of a film in a few theaters and the use of regional civic or cultural centers as animation strongholds is employed, may emerge as a more proper means of distributing animation films than the wide release method. <Oseam>, which is expected to be re-released soon, will provide a perfect test case with regards to the effectiveness of the platform method. This method can also be used to distribute such films as <Elysium>, <Mangchi, The Hammerboy>, and <Audition>.

KIM Tae-byung, Researcher of Policy Research & Development(qksilver@kofic.or.kr)



Achi & Ssipak



Ark



바람난 가족 / **Ba-ram-nan Ga-jok**
2003, 114min., 35mm, 2.35:1, color, Dolby
SRD
Directed by IM Sang-soo

Main Cast MOON So-ri(Ho-jung),
 HWANG Jung-min(Young-jak),
 YUN Yeo-jung (Byung-han)

Exec. Producer SHIM Jae-myung
Producer SHIM Bo-kyung, SHIN Chul

Screenplay IM Sang-soo
Cinematography KIM Woo-hyung

Editing LEE Eun-soo

Lighting GOH Nak-sun

Music KIM Hong-jaeb

Art OH Jae-won

Costumes KIM Yoo-jin

Make-up SONG Jong-hee

Synopsis

A sexy drama about a good lawyer but unfaithful husband, his young-at-heart but frustrated wife, their precocious adopted son, and his dysfunctional in-laws.

Shot in stunning hand-held scope and featuring MOON So-ri, winner of Best Actress at Venice International Film Festival in 2002.

Director's Biography

Born in 1962, IM Sangsoo studied film in Korean Film Academy. IM Sangsoo rises to new heights in his filmmaking talents with his third feature, proving the promise of his debut films *GIRLS NIGHT OUT* (1999, Toronto film festival) and *TEARS* (2001, Berlin Panorama).

Director's Filmography

1999 <GIRLS NIGHT OUT>

2001 <TEARS>

2003 <A GOOD LAWYER'S WIFE>

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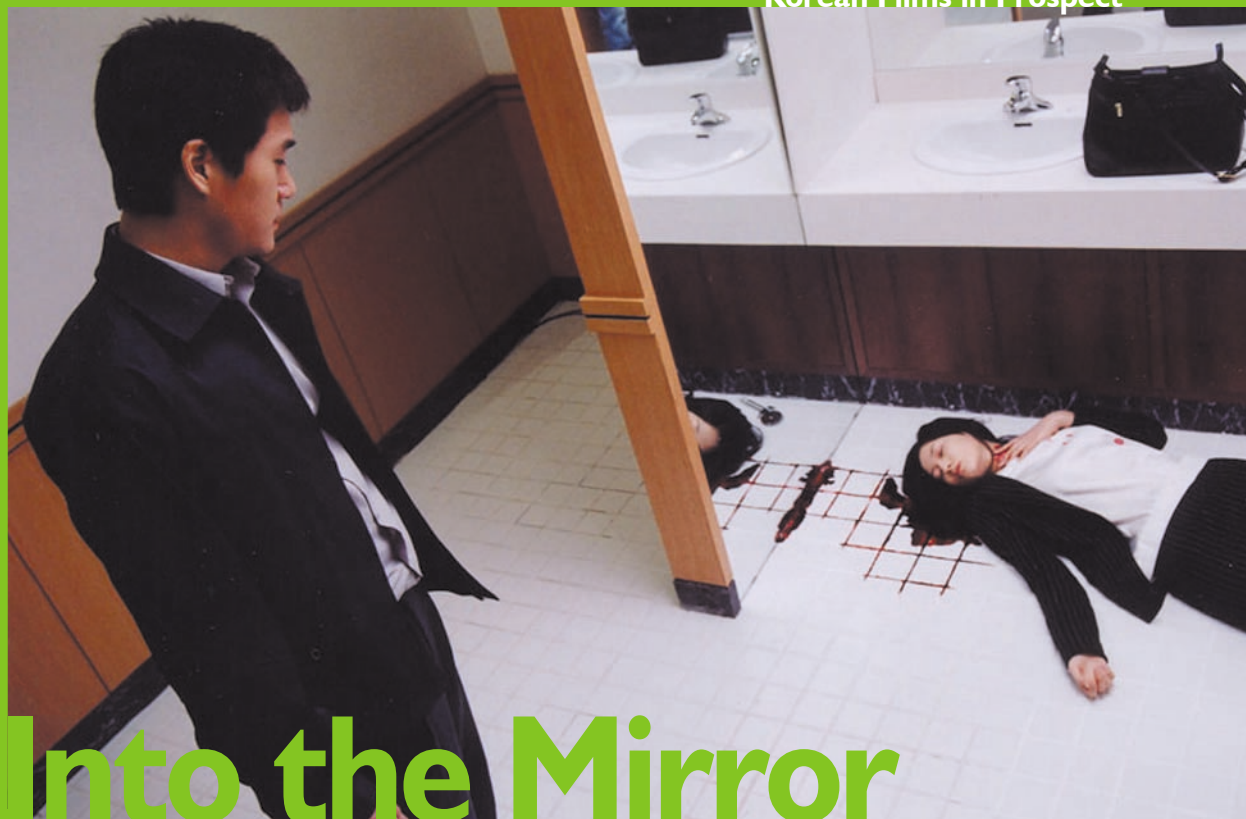
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Into the Mirror

거울속으로 / Geo-wool Sok-eu-ro
2003, 35mm, 1.85:1, color, Dolby SRD
Directed by KIM Sung-ho

Main Cast YU Gee-tae (WOO Young-min),
 KIM Hae-na (LEE Jung-hyun, LEE Ji-hyun)

Exec. Producer KANG Woo-suk

Producer KIM Eun-yung

Screenplay KIM Sung-ho

Original Story KIM Sung-ho

Music WON II

Scheduled Release Date June 2003

Synopsis

Former detective WOO Young-min accidentally shot his partner while trying to arrest a criminal. He eventually starts his own investigation into a serial murder case, where all the murders occur in a department store, and all the victims were killed in front of mirrors.

21
 Summer 2003

Production Keyplus Pictures

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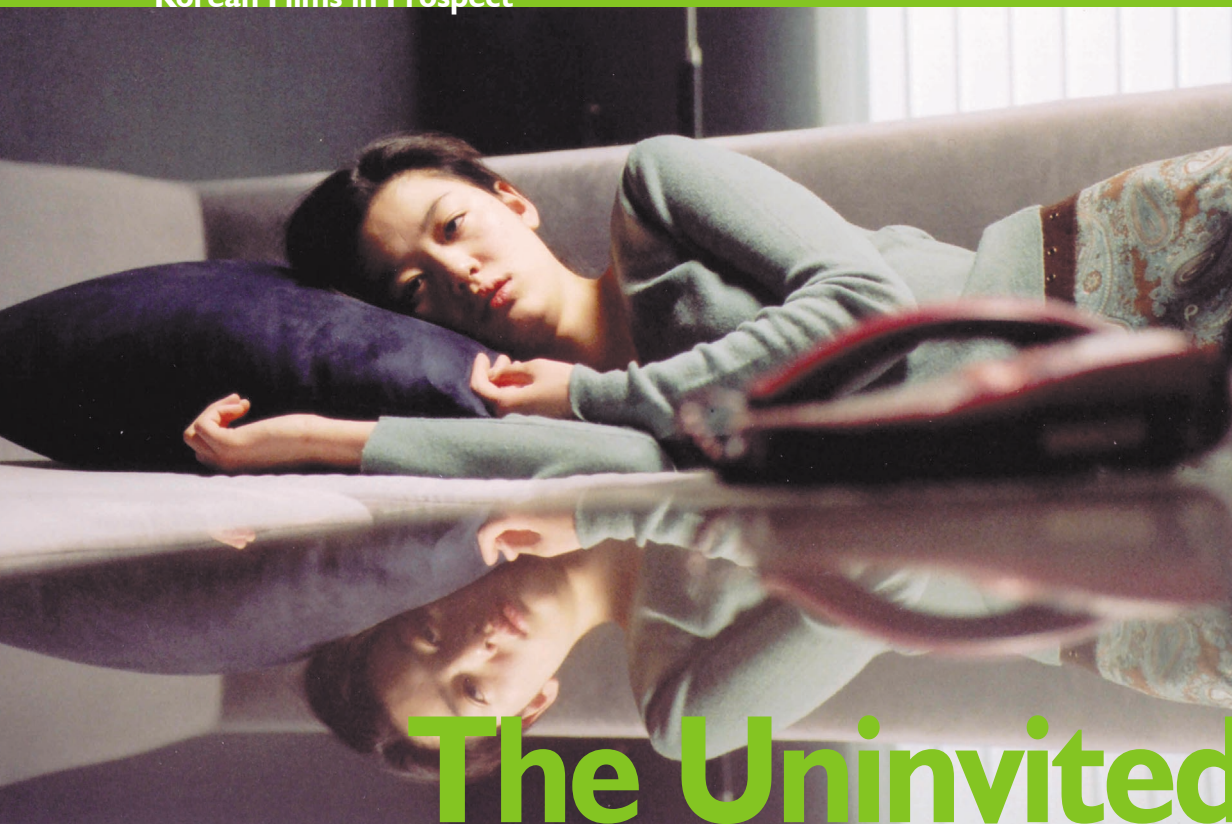
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The Uninvited

4인용식탁 / Sa-in-yong Sik-tak
2003, 118min., 35mm, 10,856ft, 1.85:1,
color, Dolby SRD
Directed by LEE Soo-yeon

Main Cast PARK Shin-yang(Jung-won),
 JUN Ji-hyun(Yun)
Exec. Producer LEE Kang-bok
Producer OH Jung-wan, AHN Soo-hyun,
 LEE Eu-gene
Screenplay LEE Soo-yeon
Cinematography CHO Yong-kyu
Editing KYUNG Min-ho
Lighting PARK Jong-hwan
Music JANG Young-ky
Recording CHOI Dae-sung
Art CHUNG Eun-young
Costumes KIM Hyun-kyung, LEE Hyun-ha
Make up KIM Ji-young

Scheduled Release Date June 2003
 Production Budget US\$ 4m

Synopsis

Jung-won is an interior designer whose wedding date is approaching fast. While spending the night in his and his fiancée's new home that he decorated himself, he sees ghosts at the brand-new dining room table. Suddenly, his life is thrown into a maelstrom of shock and terror. He meets a mysterious woman named Yun. A narcoleptic, Yun often faints in the street. Once she meets Jung-won, she slowly begins to reveal her innermost self. Yun tells Jung-won about her ability to see spirits, and he talks to her about his supernatural encounters that he has been unable to share with his fiancée. Much to his surprise, Yun ends up drawing him into even greater, unimaginable horrors.

Director's Biography

LEE Soo-youn got a M.F.A. degree in Film Studies at Chung-Ang University after studying films at Korean Academy of Film Arts. LEE has made many short films such as <Nobody knows what was happened at the Beginning>, <Survival Game>, <Refrigerator Tale>, <La> and got into the Special Section on New Korean Cinema in Karlovy Vary International Film Festival in 1999 with her latest short films <The Goggles>. THE UNINVITED is her feature film debut.

Production

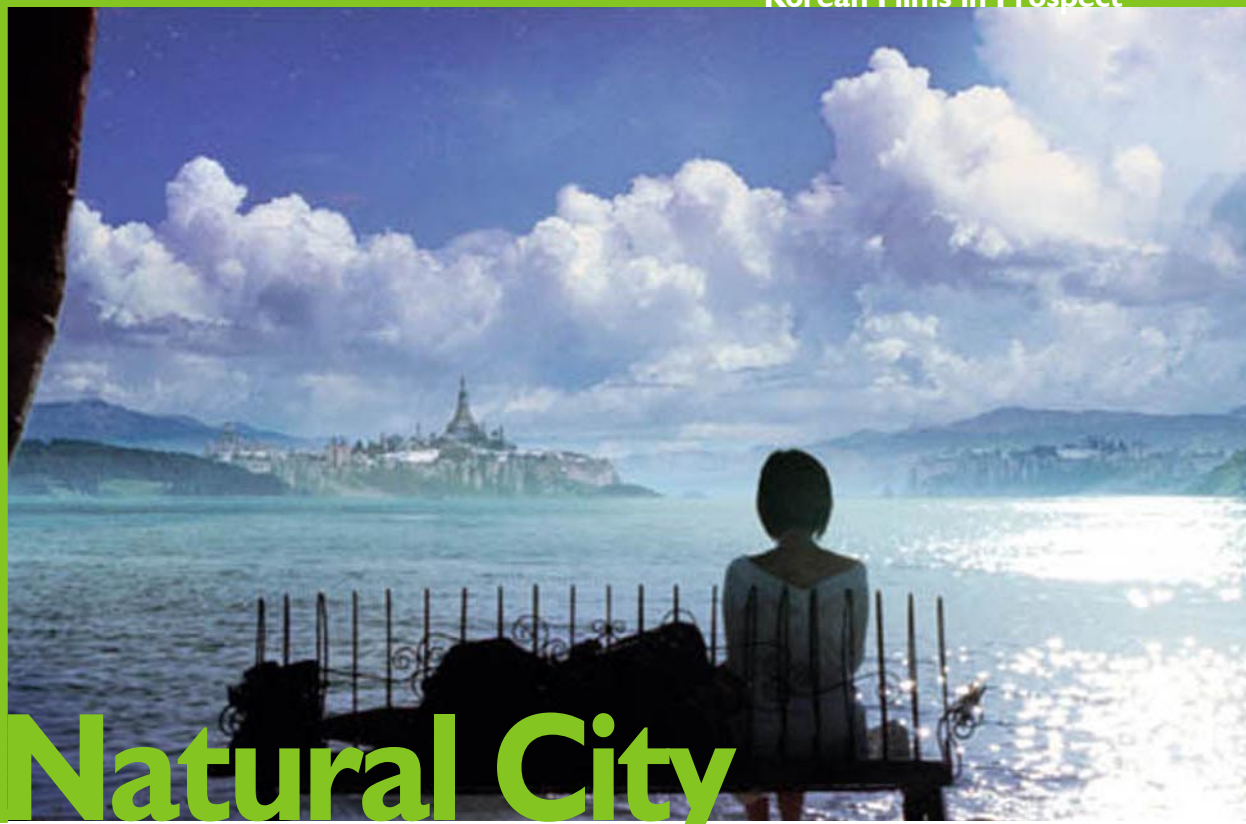
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Natural City

내추럴 시티 / **Natural City**
 2003, 114min., 35mm, 9804ft, 2.35:1, color,
 Dolby SRD
 Directed by **MIN Byung Chun**

Main Cast YOO Ji-tae(R),
 SEO Ryn (Ria),
 YOON Chan(Noma),
 LEE Jae-eun(Cyon)
Exec. Producer KIM Seung-bum,
 MOON Sung-jun
Producer AHN Sang-ryul, YOON Hyo-suk
Screenplay MIN Byung-chun
Cinematography LEE Jun-kyu
Editing KYUNG Min-ho
Lighting PARK Soon-hong
Music LEE Jae-jin
Recording JEONG Gwang-ho
Art CHO Hwa-sung
Costumes LEE Da-yeon
Make up KIM Yoon-yae

Scheduled Release Date September 2003
 Production Budget US\$ 8m

Synopsis

After a nuclear war that almost drove the human race into extinction, the survivors were left to restore their broken world. With the world's population devastated, human-like cyborgs were developed to compensate for the lack of workers. The central government founded a company called NEUCOM and started the mass-production of the artificial workers.

Director's Biography

Director Min Byung-cheon exploded into the Korean film industry when he made his directorial debut with the nuclear submarine film, <PHANTOM, THE SUBMARINE>, the first of its kind ever made in Korea. Critics recognized his talents, his unique visual style and creative use of special effects, and his talents once again shine in his second movie, <NATURAL CITY>. Min's dreams of creating a fabulous, never-before-seen world has come true in NATURAL CITY, a stylized revelation just like Ridley Scott's <BLADE RUNNER> and the Wachowski Brothers' <MATRIX>. Based on rigorous, hard-science speculation about how the future might look, director Min successfully built enormous sets envisioning a city in the year 2080. The eye-catching visual work and the amazing, dreamy musical score throughout the film will take audiences into a new era of Korean films.

Production/ International Sales TUBE ENTERTAINMENT

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오! 브라더스 / OH! BROTHERS
 2003, 105min., 35mm, 9,450ft, 1.85:1, color,
 Dolby SRD

Main Cast Lee Jung-jae (as Sang-woo),
 Lee Bum-soo (as Bong-ku)
Presented & Produced by KM Culture Co., Ltd.
Executive Producer Park Moo-seung
Producer Bang Chu-seong
Associate Producer Yoo Jae-hyung
Screenplay/Director Kim Yong-hwa
Cinematography Park Hyun-chul
Lighting Lee Seok-hwan
Production Design Park Il-hyun
Editing Park Gok-ji
Music Kim Deok-yoon
C.G Shin Kyung-sik
Recording Jung Kwang-ho
Costume Lee Da-yeon
Make-up Kim Sun-jin
Special make-up Son Sam-joo

Synopsis

Oh Sang-woo works at a private detective agency, professionally taking pictures of people involved in illicit affairs. One day, he receives unexpected news that his father, who left his deceased mother for another woman, has passed away and that he inherited all of his father's debt. Having no compassion for his father, Sang-woo goes to look for his half-brother Bong-ku and his stepmother in order to find a way to pay back the debt.

Finally, in a special private school, he finds Bong-ku, who is 12-year-old but has a face of late-thirties due to Progeria Syndrome (a fatal premature aging disease). This "old" younger brother seems to be useless for Sang-woo's life. Nonetheless, to find his stepmother, Sang-woo decides that he needs Bong-ku and they start the uncomfortable journey.

Meanwhile, Sang-woo was being threatened by the vicious cop, Captain Jung, to pay back owed money. Using Bong-ku's perilous appearance, Sang-woo starts a new job of forcing debtors to pay off and it works out really well. These two 'OH' brothers, who had nothing in common except navel, gradually find connections between each other and through Bong-ku, Sang-woo realizes that there existed father's love.

Director's biography

Born in 1971, Kim Yong-hwa majored in Film at Chung-ang University. In 2000, his graduation short film "Salty Fish" invited him to several Int'l film festivals such as NY Brooklyn IFF, Malbourne IFF and he won a prize at Rochester IFF and Houston IFF. "Oh! Brothers" is his feature directorial debut.

Production / International Sales KM Culture Co., Ltd.

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